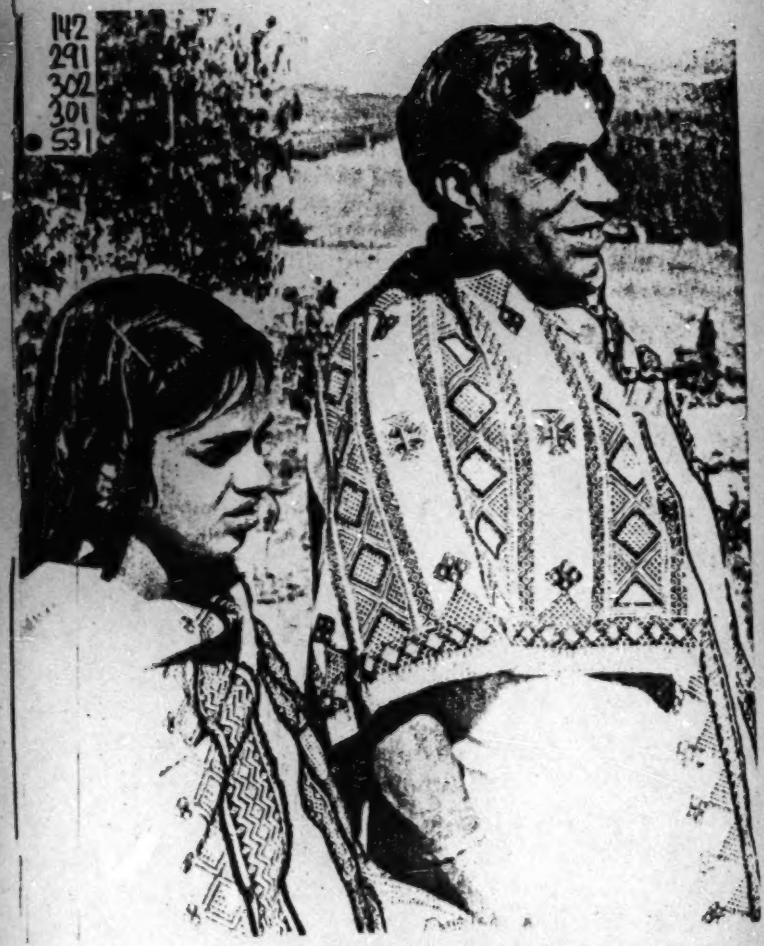
2: Hockings E-4,5 (1962-1977) 1980
AW50 Badaga AW50



Pl. 3

[following p. 248-C]

half-a-dozen of the common patterns (1876: 195). These designs, made up of dots, dashes, crescents and circles, were also to be seen on the shoulders of some women, and the forearm and back of the hand were commonly tattooed as well. Although it was obligatory it was never an occasion for ceremony. The technique calls for an older woman, Badaga or otherwise, to etch the pattern on the skin with a thorn from one of two plants, the common Nilgiri barberry or the Bengal currant. Pins and needles are used now. The pigment used is finely powdered charcoal from the bottom of a pot, or else lamp black, mixed with rice gruel (Thurston 1909: 82). Afterwards an oil is put on to the wounds. Rhiem (1900: 504) adds that a silver finger-ring is plunged into a corrosive black liquid and then pressed against tattoo wounds. Shoulder, wrist and hand tattoos may be added later, even after marriage, while a woman is in the menstrual hut. Men are never present for a tattooing.

(*i*) *Milking Initiation.* Nothing ceremonial happens to a boy between his naming and head shaving in infancy, and the initiation into adult work between the ages of seven and nine. This involves his ceremonial milking of a buffalo (Natesa Sastri 1892: 757-58; Francis 1908: 131; Thurston 1909: 87-88; "Miles" 1933: 73).

(*j*) *Lingayat Initiation.* Boys of the several Lingayat clans, including the Woḍeya phratry, undergo a ceremony of investiture of the *linga* at about their 13th year. A *pu:ja* is performed and the boys learn a prayer (Natesa Sastri 1892: 758-60; Thurston 1909: 90-93). Today the ceremony, which is always to be done in an odd-numbered year of a boy's life, occurs even as early as his fifth year.

(*k*) *Puberty Rites.* Menarche is marked by complicated observations, as explained above (3.11); but for a boy's puberty there is no observance whatsoever.

Childhood Maladies

5.23. Whatever may seem to be wrong with an infant it is given no medicines until its fifth month. If necessary before then a medicine may be given to its mother, in the expectation that the child will derive a benefit from it through her milk. This is the case for example if a child is affected by a "bad wind."

In earlier days a thread with 108 knots in it

342 of other houses in the house-row. The front porch area is often converted into an airy room. As a mark of prestige, a few Badagas have erected double-storied houses. The first floors in such buildings may have a floor plan similar to the one found in the traditional house type, but the second floors have mixed rooms arranged in no set pattern. Most of these houses were built during and after World War II, and construction dates are often conspicuously displayed on their fronts. An enlarging minority of Badagas now live in houses which (178) bear no resemblance to the traditional house type. Their houses follow no particular plan and, therefore, represent an odd medley of house forms.

346 Temples. Breeks (1873: Plate LXXV) obtained a photograph showing the old Melur temple, and this is apparently the only record of a circular Badaga temple. Its basal portion had spaced posts standing upright around two or more varying circles with identical center. Sides were not walled and the roof, resembling an old-fashioned beehive, was thatched. Temples forming a Badaga temple type, not described in the literature concerning Badagas, are constructed (342) in house-rows. They sometimes share a common wall with a house or storeroom, but separate temples aligned with houses in a row also • (531) exist (Figure 17). Row-temples are constructed with materials now employed in house construction and look rather like houses, but frequent presence of roof superstructures decorated with bulls and deity images automatically sets them apart (Plate X, B). Their design closely parallels the plan used in traditional houses. Porches flank

9: Natesa Sastri U-5 (no date) 1892
AW50 Badaga AW50

house every day, and all the girls of the village assemble there, cook and eat together. On the morning of the next full-moon day she bathes, receives again a new cloth from her parents and sits outside the house till the hour when the moon rises in the evening. When she sees the moon appear above the horizon she enters her house. Five old females accompany her and conduct her into the house, where the mother standing at the threshold thus welcomes her daughter back, saying,—

Gaṇḍettu, makkettu, mane kaṭṭi sukhavâgi badu-kammâ baduku, meaning:—May you, my darling, soon receive a husband, bring forth a son, build your own house and live happy.

The mother now gives her a dish containing rice, milk and curds. This is done in the outer house, for the girl is all this time only at the threshold and has not yet entered the inner house. After eating a little of what has been given her by her mother she has to proceed to every house in the village, the eldest female member of which pronounces upon her the same blessing and gives her the same dish to eat. She receives these and pretends to eat a mouthful in every house and then returns home. The mother now stands waiting anxiously her daughter's return. She takes her girl in, and now the pots and other utensils of the family may be touched. This closes this ceremony, the only one that a woman has to undergo before her marriage, and a few days after it is performed the mark which proclaims to the whole Baḍaga world that the girl is of a marriageable age is put on her forehead. It consists of four different dots, thus:—

It is called technically among them *Havil-hâkuḷeadu*, meaning tatooing the head, but I have not been able to find any one who could explain to me the meaning of these dots. I surmise that they are the end marks of a trident, the favourite weapon of Śiva. As soon as this mark is put upon a girl's forehead it is a caste proclamation, as it were, that any one may claim her hand in marriage, and that the young Baḍaga in search of a wife may pay a visit to her father's house.

In the Uḍaya class there is nothing of the nature of courtship, but the father settles the bride or bridegroom for his child. The girl to be married is brought to the village in which the boy chosen